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It is singularly perfect, prompt, and silent in its movement, and the touch of the Full Organ, when all the manuals are combined, is as light as that of an ordinary piano-forte. There are three mechanical registers for the feet, which produce different combinations of stops. The wind is supplied by two bellows of ample dimensions, weighted at different pressures. The case is of black walnut, elaborately carved, with front speaking-pipes tastefully illuminated in gold and colors, and was designed by the architect of the church.

"CHURCH BELLES."

Coming in couples,
Smiling so sweetly,
Up the long aisles
Tripping so feately.

Flutter of feathers,
Rustle of dresses,
Fixing of Ribbons,
Shaking of tresses.

Envyng bonnets,
Envyng laces,
Nodding at neighbors,
Peering in faces.

Whispering softly,
Heeding no sermon;
What they go there for
Hard to determine.

On all around them,
Gazing benignly;
Wholly unconscious,
Singing divinely.

Prosy discoursing,
Don't suit their whims,
Plain they assemble
Just for the hymns!

Perhaps no taste differs more than literary taste. Men of trained judgment and rare culture differ from each other almost as much as the boor and the philosopher. This is shown in the popular magazines, not only occasionally, but constantly. What the *Galaxy* rejects Putnam prints with entire readiness; the essay Harper's repudiates meets with favor in the *Atlantic*; and the poem the *Atlantic* "declines with thanks" is published in the *Broadway*. Every month the editor of some one of the monthlies discovers in his rivals the manuscript he has returned to the owner, while he himself prints and praises what his contemporaries have pronounced unworthy. We know a very clever authoress—one of the most famous in the country—who sends her composition at one time, first to the *Atlantic*, then to Harper's, then to the *Galaxy*; the next time, first to the *Galaxy*, etc., just reversing the order. Some one of the serials usually rejects it, but another always accepts; and she says candidly she would not give a fig for the judgment of any of them. Concerning the taste of critics, who shall decide?

James Russell Lowell, who is always fond of a good jest, recently wrote a paper on the "Essence of American Humor," it is said, and read it to several of the Cambridge set. They all praised it highly, and declared it one of his best efforts. He then employed an acquaintance, privately, to copy the MS.,

and send it with an assumed name to the *Atlantic*. For several weeks he heard nothing from his essay; but being in Boston one day, he stepped into Ticknor & Fields's establishment, and adroitly turning the conversation with J. T. F. upon American humor, expressed his surprise that more was not written on the subject. "There's enough written on the subject," said Fields; "but it's not worth printing. I had an essay on the 'Essence of American Humor' from somebody the other day, and it was the essence of nonsense. The fellow wanted it returned; but I threw it into the waste basket for fear he'd inflict it on somebody else." Lowell, according to report, burst into a roar, which surprised Fields until informed of the jest. He would not believe the story at first; but when convinced of it, he declared the essay was not good even if Lowell did write it. Cambridge is vastly entertained over the joke, and Boston says the whole thing is a fiction.

THE THEATRES OF LONDON.

London has now no less than thirty-two licensed playhouses. Their names and respective seating capacities are as follows:

Adelphi.....	1,560
Alexandra.....	1,330
Astley's.....	3,780
Britannia.....	3,923
Bower.....	1,000
Cabinet.....	360
City of London.....	2,500
Covent Garden, estimated.....	2,500
Drury Lane.....	3,800
Effingham, New East London.....	2,150
Gallery of Illustration.....	362
Grecian.....	2,120
Haymarket.....	1,822
Lyceum.....	1,490
Marlebone.....	1,500
New Royalty.....	732
Olympic.....	1,140
Pavilion.....	3,500
Garriek, estimated.....	800
Princess's.....	1,570
Prince of Wales.....	418
Sadler's Wells.....	2,300
St. James's.....	1,220
Standard.....	3,400
Strand.....	1,081
Surrey.....	1,802
Victoria.....	3,008
Oriental, estimated.....	1,500
St. George's Hall, estimated.....	800
Holborn, estimated.....	2,000
Amphitheatre, estimated.....	2,000
New Queen's.....	2,000

Total..... 50,864

Her Majesty's and the Bijou contained respectively 1,655 and 500 seats.

An actress about to appear at one of the theatres is the daughter of Madame Forgeot, also a dramatic artist, formerly well known in London, of whom the following anecdote is related; "She was one afternoon with some friends who had called to make her a visit, when her maid entered and whispered a few words into the ear of her mistress. Madame Forgeot smiled, and said to her friends: 'It is my dressmaker, she has just brought me home a curious dress; come and see it.' They followed her into the boudoir, when what was their surprise to find that it was a coffin of most excellent workmanship, made of rosewood and lined with

white satin. The coffin was standing upright against a wall; Madame Forgeot entered it to try it, and with a smile on her lips exclaimed: 'Excellent! this dress fits me like a glove; the only thing is to postpone wearing it as long as possible.' Three days afterwards she was dead."

NEW OPERAS IN PARIS.—The following new works were produced at Paris during the past year:—At the Imperial Opera House, Verdi's *Don Carlos*; *La Fiancée de Corinthe*, by M. Duprato; and *Dalila*, a cantata, by M. Pessard; the two latter were complete *fiascos*. At the Opéra-Comique, *Le Fils du Brigadier*, by Victor Massé; *Robinson Crusoe*, by Offenbach; and *La Grande Tante*, by M. Massenet, the second being a success, the last giving promise for the future. At the Théâtre-Lyrique, Gounod's *Romeo et Juliette*; Bizet's *Jolie Fille de Perth*; *Deborah*, by M. Devin-Divivier, *Saradana-pale*, by M. Joncières; *Les Bluets*, by M. Cohen, and *Cardillac*, by M. Dantresme. At the Fantaisies Parisiennes, the revivals have been *Le Sorcier*, by Philidor; *Le Calife de Bagdad*, by Boieldieu; *Le Planteur de Monpou*, and the novelties, M. Barbier's *Legendes de Gavarni*; M. Gallyot's *L'Amour Mannequin*; and Mozart's *L'Oie du Caire*.

BRUNSWICK.—Herr and Madame Jaell took part in the sixth Subscription Concert given by the Association for Concert Music, when the following pieces were included in the programme: Concerto in C major for two Pianos, J. S. Bach; "Belsatzar," Schumann; Andante and Variations for two Pianos, Schumann; Impromptu for two Pianos on Schumann's *Manfred*, Reinecke, etc.—M. Gounod's *Romeo und Julie* was produced a short time since. The theatre was crammed to the ceiling. The public were most anxious that the work should prove a genuine hit, and seized every opportunity of applauding it, but, at the fall of the curtain, they were obliged to confess they had been disappointed.

MADRID.—Donizetti's *Elisire d'Amore* has been successfully revived at the Teatro Real. The principal parts were sustained by Signora Mora, MM. Naudin, Varvaro, and Salas. Mozart's *Don Juan*, with Signore Penco, Guadagnini, Sonieri, Signori Tamberlik, Bonnehee, Varvaro, Selva, and Padovani, was performed for the first time this season on the 23d ult. Auber's *Muette* was to be produced early in February, and the celebrated scenic artist, Señor Ferri, has for some time past been busily at work painting new scenery.

DEATH OF MR. TULLY.—We regret to have to announce the somewhat sudden death of Mr. J. H. Tully, whose connection with the orchestras of the principal London theatres has been unbroken for more than a quarter of a century. As a ready arranger of music for burlesques, pantomimes, and melodramas, Mr. Tully was without a rival, and his musical ability was often of service in putting more ambitious operatic productions on the stage. In private life he was much esteemed. At the time of his death he was musical director at Drury Lane Theatre. The immediate cause of his death was bronchitis.

KONIGSBERG.—Rossini's *Stabat Mater* and Mendelssohn's 98th Psalm were lately given here, Mlle. Orgeni taking the principal female part in both.